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**The Psychology Of Sex Differences: Androgyny And
Introspection in Virginia Woolf's Orlando; Biography**

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Statement of Originality

I hereby declare and confirm that this work, in whole or in part, has not been previously submitted for any other award at this or any other university or institution.

I assert that the present work contains no plagiarism, and that any included idea, quotation, or any other material from other researchers works are fully acknowledge in accordance with the standard referencing style.

ABID FERIEL
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Date: .../05/2024

Dedications



*TO THE MEMORY OF
THE QUEEN OF
MY LIFE
MY MOTHER*



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Abstract

This research aims to clarify some conventional concepts concerning the human nature, focusing mainly on the complexity of the human identity. This work traces back the origins of the human race, by looking through some important legends and mythologies that created and shaped the stereotypical image of man and woman based on those cultural, social, and psychological factors that shape individuals experiences. These mythologies leads into a binary world ruled by man while woman are still considered as inferior beings. The aim of this work is to study androgyny as a new complex condition of individuals' identity, presenting by then a new psychological state that may challenge the social convention of static personality traits. Through a mixed methods approach, combining each of the feminist criticism and the psychoanalytical approach, the research investigates the representation and the perception of gender identity among diverse characters and images presented in Virginia Woolf's *Orlando*. Henceforth, Woolf's personal life experiences and memories have a crucial role in the creation of her fictional biography, through which she has addressed and challenges some of the patriarchal convention of the time. Woolf use of her androgynous protagonist Orlando as a tool to voice out her claims and intentions for a non-binary world, where individuals are totally equal. However, this work puts forwards the concept of the psychology of sex differences in order to highlight these claims. Accordingly, this research aimed to draw attention to the possibility of non-binary world in terms of identities and personalities, where both genders may intermix rather than clash.

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General introduction

General Introduction

From the very start of human existence, the genesis of the human procreation is a significant issue that may generate to introduce this current topic as it is highlighted in this work. The story of the human creation is evolved significantly over the centuries, shaped mainly by some cultural, religious, and scientific influences that may serve as the main sources and the only clues about the origin of the mankind and its complex nature.

These ancestral stories, Folklore and myths, involving each of the written and unwritten ones are considered to be the widely used mythological foundations for the human existence. Although these myths sounds more fictional than real, it contains a deeper insights into the procreation process contributing by then to contemporary discussions about the origin of identity and fluidity. The majority of those legends feature archetypal figures that embody a wide range of traits, which are generally speaking categorized either as feminine or masculine.

With these stories in mind, humanity started to shape its empire, flourishing by the reunion of the two separated sides, mainly a male and a female as essential parts for the human creation. They refer not only to the biological procreation but also to the mutual balance and blend of those manly and womanly qualities forming a state of ideality and wholeness.

Henceforth, these metaphorical insights inspire the modern interpretation of identity, suggesting that individuals are able to embody a case of multiplicity instead of that traditional belief of singularity. In the light of androgynous studies, man and woman are considered as deciphering mechanisms that would help in solving the complicated relationship and mutual influence of each sex on the other, through analyzing each sex's actions and reactions.

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However, by the development of the world of science and psychology, researchers on the fields have endeavored to understand both sexes' physical and cognitive differences. By focusing on both sexes anatomical and cognitive sides of man and woman, androgyny and introspection have emerged by then, breaking mainly the social boundaries between both sexes ,and putting forward the belief of the existence of an intermix sex.

In order to understand this perspective about man and woman, Virginia Woolf's, *Orlando* has been chosen as the case study of this research. This novel is considered as one of the major works published in 1928, through which Woolf critiques the rigid gender roles and social expectations of her time. This novel has been chosen explicitly since it explores fluidity in gender identity and challenges traditional gender roles. Equally important, the protagonist's transformation from male to female invites readers to delve into themes of identity, self-awareness, and societal expectations.

Henceforth, this research's problematic is based on the traditional psychology of sex differences, shedding light mainly on the social and cultural categorization of man and woman as bipolar identities. It also introduces the concept of androgyny where both manly and womanly principles coexist in harmony.

This work is where the following research question has been surfaced:

- Why androgyny is considered as ideal state of the human nature?
- How does Woolf portray the fluidity of gender in "Orlando," and what implications does this have for understanding identity?

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- What insights does Woolf offer regarding the relationship between gender identity and personal reflection in the context of societal expectations?

By answering the above questions, this interdisciplinary research will attempt to draft a psychoanalytic and feminist analysis of gender fluidity and reflection in Woolf's narrative.

The provided work is divided into three chapters:

The first chapter serves as an informative chapter, where the necessary concepts and theories are mentioned. It illustrates the original progenitors of humanity, potentially viewed as the main source of binaries. However, it showcases the fundamental source of androgyny as a new condition of identity, where social standards and conventions about masculinity and femininity are combined. This section also, provides a correlation between personal reflection and the development of one's identity.

For the second chapter, vital details and insights are offered, pointing out Virginia Woolf early life, since the author's personal history and experiences play a pivotal role in her writing and character development. Additionally, this part includes also, the summary of the case study, mainly Virginia Woolf's *Orlando*, with a concise overview of the main characters required for the examination and analysis of the novel.

Ultimately, the last chapter of this work focuses mainly on the analysis of the novel .It investigates the roots of the human personality and identity through the examination of Woolf's characters and their experiences. This chapter underscores the key rational behind the image and behaviors of the androgynous

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figures, shedding light on the possibility of acquiring a blended identity; a more fluid one which may foster one's understanding and perception of oneself and the other.

Chapter one: Literary Review

1.1 Introduction

Since the dawn of humanity and the realm of the universe, Man have been considered as the most controversial issue in the world .The origin of the human race and its source have perplex most societies and cultures.

This chapter serves as an informative fore body by introducing the main points and concepts discussed in the subsequent chapter. It highlights some historical background considering the origin of the human race, stressing the cord on what is duality and bipolarity concerning the human's sex.

Furthermore, this chapter will delve into origin of the concept of androgyny and androgynous individuals as a new distinctive kind of humans, besides the importance of the psychological side in sex and personality differences.

1.2 Duality and bipolarity in the ancient time:

For centenaries and decades and apart from science and logic, the theory of existence has been completely documented in several ancient ancestral stories and myths that have been varied from one culture to another. Several nations have endorsed on the presence of the initial pair, Adam and Eve, as the fore parents of the human race, while others have denied this tenet and embrace a totally new idea that can be heavily influenced by those antiquated Greek mythologies, such as of Plato's symposium.

In the annals of the human civilizations, including each of the Judeo-Christian and Islamic one, Adam and eve's story serves as a universally recognized fact of the origin of the human being. It has been traditionally believed that all humans are descended from these first human pair who"...have been shaped by

creative oppositions (Katz, 1996, p. 546), in the customary form of a man and woman. The two sexes 'creation story has been primly included in each of the "Bible" and the Holy Quran', as a supernatural power; GOD has formed "a man from the dust of the ground [...], and the man became a living being" (Genesis, p. 7) he makes "a woman from [...] the man" (Genesis, p. 22) to be his partner and helper wife in life.

Some commentators on the tale expound the human nature and the theory of existence by Adam and Eve's distinctive identities and allude that "they could then become the medium for generating the further tensions that could shape history" (Katz, 1996, p. 563). This cultural belief has identically drawn a societal crack between the two sexes over time, leading to gender binaries in the social system and notably dividing individuals in two confronting categories according to their feminine and masculine traits and characteristics. Based on this societal classification, individuals are using their biological sex, physical appearance and even their psychological side to identify themselves either as man or woman; each of them with his \ her own mentality, attitude and mission to fulfill within a certain society.

In parallel with the prior myth and its major role in understanding the core of gender binaries, *Plato's symposium* c.370 BC, may serve as another significant tale in the theory of existence. It is, indeed, the best version depicting the Athenian philosophy of life in 416 BC (Groneberg, 2005). This famous Greek myth is renowned for its speeches of praise, all containing some mythological references and "... treating matters such as gender and [erotics], among them Aristophanes tale of the three primordial sexes of mankind" (Groneberg, 2005, p. 39). In paradox with the first foreparents story, this tale offers a totally different idea about the theory of existence; by introducing the concept of the third sex and its nexus to the procreation

of the human race.

According to Michael Groneberg, a philosopher and a member of University of Lausanne in Switzerland:

In the beginning, there were three sexes (*tria gene*, 189d8), all three of them being round like the celestial bodies they were born of .The original male (*arren*) sex was born of the sun, the female (*thély*; 189e1) of the earth and the third , combining qualities of both the others and called , *androgynous (androgynos)*, was born of the moon (2005, p. 39) .

Concerning the procreation process, the myth offers a new theory about the matter by introducing three original corpuses, typically in the form of a male, a female and a dual body which perfectly combines both sexes into one bulk. The propagation process of the human kind has been, mainly, achieved by the partition of each original sphere in two halves .The cleavage of the tree sexes, particularly the male and female ones have resulted in the creation of their similar gender; who seeks to reunite with its other halves _notably, men for men and women for women, whereas, the fusion of man and woman requires the partition of the third category, namely the dual body, in half.

Dualism, by then, can be defined as a condition or a belief where two incongruous opposites tangle and incorporate into one state. The integration of both sexes features in to one body may, probably encompass each of their physical and mental traits forming a new dual gender. A gender that seems to develop a certain trait while oppresses the other (Groneberg, 2005, pp. 41-43).

As it has been noted , the human nature and its gender is no more enclosed between two genders only but rather , a third sex is added to the list. These

mythologies of a dualistic creature that may have both male and female features enlighten the contemporary studies of social attitudes and psychology. By the rise of the nineteenth century and based on those historical backgrounds included in the ongoing written and unwritten stories about gender race and sex, the concept of androgyny can be considered the most contentious notion discussed and examined by the majority of scholars of the time.

1.3. Androgyny:

The Greek myth of Plato's symposium has offered a new theory about the human nature and its identity by introducing to the world the concept of the third sex, namely androgyny. Androgyny, by then, can be seen as a condition where two confronting genders and bodies reunite in one form shaping a new physical state. Some commentators have seen that androgyny symbolizes a dual sexual individual; hence, the integration of both male and female genitals into one, while others have denied this interpretation and asserted that people may have a dual soul or a doubled character instead of one.

In terminology, the word androgyny may refer to the coalition of the two ancient Greek words; "*Andros*", a man, and "*Gune*" namely a woman. Thus, the integration of these two words together indicates a totally different individual nor a man or a woman but rather a being with a complex identity (Idel, 2005). Androgyny, therefore, may represent a "...state of explicit coexistence of male and female qualities in the same entity, but in a special manner, namely as equal components" (Idel, 2005). To put it differently, androgyny can be viewed as a condition where both male and female traits coexist in a harmony. The co-existence of both genders traits and features into one shape indicates a state of a doubled gendered being as it has been presented in Plato's myth.

Henceforth, of Plato's symposium myth offers the contemporary world a broad vision about the androgynous individual who is considered as a perfect creature. Androgyny by then represents the ideal state where both manly and womanly principles coexist in harmony, "symbolizing wholeness completion and unity" (Morgan, 1982, p. 245). This sense of perfection, however, encompasses each of the mental and the physical state of Man and it suggests an elimination of each social, racial and sexual differences between the two dialectical opposites. As Mircea Eliade, a professor at the University of Chicago has commented on the matter stating that:

Androgyny is an archaic and universal formula for the expression of wholeness, the co-existence of the contraries, or *coincidentia oppositorum*. More than a state of sexual completeness and autarchy, androgyny symbolizes the perfection of a primordial, non-conditional state. (Cited in Morgan, 1982, p. 250)

"Eliade maintains that androgyny extends beyond the psychological to include the physical and the cosmic in its fullest expression" (1982, p. 250). This "universal formula" (1982, p. 250) is the ultimate fruit of two unified traditional types, a man and woman, denoting a perfect balance between the physical states of each sex. This type of balance can be expressed by a biological man with a tender voice and his body's shape or lineaments are likely similar to those of the opposite gender.

In addition to the presented materialistic acquisition of both gender features, some Androgynists have found that the psychological state of a human being may be another essential component in transcending the individual. June Singer is one of those scholars, who have stressed the cord on both sides, namely the biological and the psychological one, as the main grounds for most androgynous personalities

(Morgan K. P., 1982). In The “Measurement Of Psychological Androgyny” (1974), Sandra Bem, a researcher in the field of psychology, represents androgyny as the ideal mental health asserting that:

... [Androgynous individuals] might be masculine and feminine, both assertive and yielding, both instrumental and expressive depending on the situational appropriateness of these various behaviors; and conversely; that strongly sex-typed individuals might be seriously limited in the range of behaviors available to them as they move from situation to situation (Cited in Morgan, 1982, p. 252).

Accordingly, Bem explains the subject as a mental state where both masculine and feminine traits are used simultaneously. It is then the coexistence of a balanced range of both sexes' behaviors and characteristics within each individual, whether a biological man or a biological woman. In this case, it seems that all individuals are androgynous, in one way or another, in terms of their feelings, action and reactions. For example; a biological man may have a dual-personality character that combine between those classical antonyms; i.e. feminine and masculine items. Thus, he can be aggressive and tender; independent and dependent based on the imposed social situation.” [A] mixed, or androgynous, self-concept might allow an individual to freely engage in both “masculine” and “feminine” behaviors. (Bem, 1974, p. 155)

As a result of this ideal union of personalities, androgyny, as an idea, has demolished those traditional boundaries, stereotypical images and social norms and expectations about each gender. It helps to identify the real nature of mankind by introducing the concept of completeness and wholeness. This condition has been considered as the subtle union of man and woman, who have been, historically, represented as bipolar opposites, either socially, physically or psychologically.

1.4 Femininity versus masculinity

Chapter one : Literary Review

For centuries, individuals have learned how to distinguish themselves from others, either physically or mentally, based on certain traits and characteristics related to each sex. At first, people have been classified, accordingly, in relation to the societal norms and stereotypes linked to each gender. By the development of the world of psychology, researchers in the field have endeavored to fathom and examine the human personality's nature and its distinguishable characteristics in both genders.

Biologically speaking, human beings are divided into two extreme opposites, as man and woman, in relation to their biological sex and the physical appearance related to each one of them, while in sociology sexes are perceived differently based on the individual's traditional role and function within a certain society. Some cultures have readopted on the gender stereotype theory in order to stimulate and prepare individuals, typically children or young people to adopt for their typical gender. To be classified into a certain group is certainly related to the amount of feminine and masculine traits and characteristics employed by each sex. These implemented traits and characteristics that would shape ones identity and personality are the final crop of the imposed cultural norms, values and social interactions.

According to McCauley & Stitt (1978) have commented on the matter stating that:

To be a man is likely related to those societal norms and tradition linked to every stereotypical representation and depiction of a typical man; the binary opposition for the other sex, women .those inherited traits, characteristics are the solid fundament of one's identity . The gender identity of each sex is highly related to some societal norms and values, the mankind are defined as aggressive, solid...while the womenkind

represent the traditional feminine traits and features the binary opposition of the mankind.source (McCauley & L.Stitt, 1978).

The social classification of individuals in those two confronting sets; as males or females , compel both genders to develop and promote some so-called appropriate traits and conceal those of the opposing sex. By all means, no man is expected to acquire feminine traits and no woman exhibits those masculine principles that men have. Thus, the standard sex role of each individual within a certain society can be, literally, determined through those transmitted stereotypical traits and values related to each individual. Women, for example, are supposed to be tender- hearted and compassionate compared to men who present determination and independence.

In the 1970s, the psychologist Sandra Bem has developed a new inventory, called The Bem Sex-Role Inventory (BSRI) in order to understand individual's personality and conducts in relation to a given set of both traditional masculine and feminine traits. "The BSRI characterizes a person as masculine, feminine, or androgynous as a function of the difference between his or her endorsement of masculine and feminine characteristics" (Bem, 1974, p. 156).The belief that men are more masculine than women can be related to the amount of masculine and feminine traits they possess. To elucidate, the male sex perceive themselves as independent , strong and competitive characters in comparison with females who are mostly described completely in the opposite way , they are henceforth more gentle ,shy and sympathetic . "In general, masculinity has been associated with an instrumental orientation; a cognitive focus on "getting the job done", and femininity has been associated with an expressive orientation, an affective concern for the welfare of others" (Bem, 1974, p. 156).

It is, thus, those societal and cultural values and norms that would shape

each sex's identity. The traditional idea of man and woman as two extreme opposites has defined each individual's appropriate traits and roles within a society. Men are defined as masculine males on the account of their simultaneous acceptance of male traits and rejection of those of the opposing sex, whereas feminine traits are strongly affined to women only.

1.5 The Psychology of Sex Differences

In the Bem sex role inventory (BSRI), Sandra Bem has intended to show the way in which individuals are used to define and categorize themselves in terms of some procured traits and characteristics which are socially arranged under the umbrella of their sex. This psychological tool categorizes individuals as masculine, feminine or androgynous depending on their selected traits and items applied to each sex. The Individual's personality has been literally determined and influenced by those societal and cultural rules and norms linked to each biological kind, male or female. "The process by which a society thus transmutes male and female into masculine and feminine is known as the process of sex typing" (Bem S. L., *Gender Schema Theory: A Cognitive Account of Sex Typing*, 1981, p. 354). This process demonstrates how individuals, typically children, nominate for their appropriate repertoire. At a very young age, both male and female children would learn how to distinguish themselves from the opposite sex, girls are likely to behave as feminine females dissociating their selves from those boyish characteristics that are socially pertaining to masculinity only (Bem S. L., 1983). This gender categorization can be seen in primary schools where girls are required to sit in peers, notably with their same sex, or through their implemented school's uniforms, that are remarkably distinct in color from those of boys, normally blue.

In psychology, the process by which a child learns how to choose his\her

adequate palate has been mainly explained through three psychological developmental theories (Bem, 1981, p. 354).The first one is known as Freud's psychoanalytical theory which "emphasizes the importance of identification with the same sex parent" (Bem, 1981, p. 354),"an identification that results from the child discovery of genital sex differences" (Bem, 1983, p. 599).Freud has suggested that the individual personality may be resulted from childhood experiences and memories related to their sex. Henceforth, boys and girls learn how to distinguish and classify themselves as masculine or feminine either by the contrasting physical organs of each sex or just following the corresponding sex of their parents (Bem, 1983, p. 598).

Comparatively, social learning theory "...emphasizes the explicit rewards and punishment for behaving in sex-appropriate ways as well as the vicarious learning that observation and modeling can provide..." (Bem, 1981, p. 354).This theory proposed that the process of sex typing is typically generated from one's own observation of other's behaviors and attitudes which are socially and culturally attached to each sex .The ultimate consequence of this observation is the formulation of one's personality. The development of a masculine or a feminine character implies from the child to acquire a certain set of practices that are culturally appropriate for his or her biological sex. In this case, the theory of social learning"...treats the child as the relatively passive recipient for environmental forces rather than as an active agent striving to organize and thereby to comprehend the social world" (Bem, 1983, p. 600).

Notwithstanding with the social learning theory, cognitive developmental theory emphasizes on the ability of children to categorize themselves with a certain society once they have firmly labeled themselves as male or female (Bem , 1981, p. 354).This theory suggests that the nature of knowledge that children will gather from the outside environment helps them to characterize themselves socially and mentally.

The process of sex typing can be thus resulted from that acquired knowledge about the social world. According to Lawrence Kohlberg (1966), the “basic self-categorizations determine basic valuings.[And] once the boy has stably identified himself as male, he then values positively those objects and acts consistent with his gender identity” (Cited in Bem S. L., 1983, p. 601). On closer inspection, the child, straightforwardly, categorizes himself socially as male or female and behaves accordingly through the development of certain awareness about his similar gender’s practices and attitudes that are universally relevant.

Generally speaking, Sandra Bem (1981) has commented on those three theories asserting that “the developing child is, [thus], learning content-specific information ...” (p. 354) which is culturally considered to be as gender-congruent. Along with those acquired social attitudes and practices, the child learns also how “to invoke this heterogeneous network of sex-related associations in order to evaluate and assimilate new information” (p. 355).

In 1981 the psychologist Sandra Bem has proposed a gender schema theory as a new sex typing theory, which combines between the cognitive developmental and the social learning theories (Bem S. L., 1983) .This combination “proposes that [the process of] sex typing is mediated by the child’s own cognitive processing “ (Bem S. L., 1983, p. 603)and his societal learning as well.

For Bem “a schema is a cognitive structure, a network of associations that organizes and guides the individual’s perception” (Bem , 1981, p. 355) .It is then similar to a mental framework where the majority of the perceived information is organized and classified related to each sex’s umbrella. “As the children learn the contents of their society’s gender schema, they learn which attributes are to be linked with their own sex and, hence, with themselves” (Bem , 1983, p. 604). This theory proposes that once children learn some basic datum about their gender identity, they

start actively to seek information about what is culturally considered to be more appropriate behavior for their own sex (Bem , 1981, p. 355). That is to say that this schema is about process not content, individuals learn how to process certain data and adjust their practices to conform the social standard about masculinity and femininity.

On balance, the process by which the individual acquire certain masculine or feminine traits or both, which are socially restricted to their biological sex, is notably referred to as sex typing. This process has been explained via three proposed theories in the domain of psychology. Each of the psychoanalytical, social learning theory, and cognitive developmental theories, besides that of Bem's gender schema theory that highlights the process by which individuals obtain certain practices, attitudes and roles affiliated with their biological sex have helped researchers in their further investigations surrounding the development of gender identity and understand the social and cultural differentiations between genders.

1.6 The Difference between Sex and Gender

For the last years, the term gender has been mainly coined with the term sex. "In most instances, particularly in casual conversation, the words gender and sex are used unchangeably and it seems to make little differences" (Diamond, 2002, p. 321) in most societies both words are used constantly as the typical indicators for male , female and androgynous individual's role and identity .

Traditionally, People are used to identify themselves as males or females following the first epithet that their entourage has offered when they were born. For the ancestors of any society, the baby's first name is not about his or her parent's name, but it is about whether this baby is 'a baby boy' or 'a baby girl'. This sex definition is literally associated with the baby's biological traits; the conspicuous organs, which stamp and discriminate each infant. Although this social appellation is

not pertinent to the innate character of the baby, the word boy or girl would, undoubtedly, determine the appropriate social identity and role that this child might acquire. This sex identification is the ordinary well spread method among the majority of the western and eastern societies in determining the appropriate gender identity and role for each individual.

It is, then, all related to that first look on the anatomical structure of a child, who is going to be identified as a he or she. That is to say that the mankind's sex is typically determined through these biological traits that define the organisms as male, female or androgyne. Hence, the term sex is often "...used to designate matters related to biology and medicine when male, female or bisexual were in context" (Diamond, 2002, p. 321). According to Kessler (1998), a hermaphrodite, more currently an intersex person, is an individual who may acquire a combination of both male and female's physical features (Cited in Diamond, 2002, p. 321). In the domain of biology the term sex is often used to indicate the physical state of a body, including the reproductive organs or genitals related to every male, female or intersex individual.

Comparatively, and in distinction from the biological identity, the social identity is typically related to those cultural, gregarious aspects that may shape and influence the character of those who are already designated as males or females. These individuals' gender has been, literally, constructed through those imposed and adopted societal and cultural attributes. Upon further examination, Milton Diamond has found that the term gender has been first discovered in 1387 CE when Thomas Usk, the author of 'The Testament of Love', wrote that 'no mo genders been there but masculine and [feminine], all the remnaunte been no genders but of grace, in faculte of grammar' (Cited in Diamond, 2002, p. 321). The term gender, by then, may indicate a wide range of characteristics, roles, and behaviors related to each sex.

Females, by all means, are strongly desired to secure ladylike and feminine traits, in contrast with those manly and masculinity signs which are opted for males only, while androgynous individuals are the only group who may cover a broad spectrum of both genders qualities.

Despite of the simultaneous social usage of gender and sex as equivalent expressions linked to man and women's identity; the term gender, however,"... has generally been used in social or cultural context, in distinction from the biological ones" (Diamond, 2002, p. 321).After the initial examination of the individual's sex, he or she would be expected to behave and follow a certain method of living ,which has usually been influenced and restricted by the social and cultural percepts and principles that would shape the individual identity.

1.6.1. Gender Identity

Aside from the biological and the social state of each person, the term gender has been mostly associated with sex. Although the concurrent usage of these terms in daily life conversations, as the typical synonymous is quite acceptable, gender and sex have been technically used in different contexts in relation to their terminology. Sex is mostly related to physical state of the individual while gender denotes the desirable social attitudes and behaviors associated with each sex.

For many fathers, sex has a crucial role in identifying the appropriate identity of their children .From this vantage point, the term identity can be related to the nature of one's self, in other words, it is about how each person perceive and describe his or herself .Thus, the term identity can be related either to the those "characteristics that make persons who or what they are and make them different from others" (The Oxford Learner's Dictionary). Henceforth, individuals are more likely distinguished

in terms of their identity and gender.

Gender identity by then may refer to one's self identification as a male, female or in between; androgynous, in relation to his or her internal sense of the self. The way these individuals perceive themselves may be aligned with their biological sex and hence follow the same path that their parents did ,or it can be totally dissociated from the social expectation of his or her gender orientation .Along with the imposed social influences , one's sense of identity , however, can be literally determined by a varied set of circumstances encompassing each of the personal experiences, cultural standards and societal interactions with similar or different genders (Weinraub et al , 1984).

Moreover, the matter can be seen as a "... recognition of the perceived social gender attributed to a person" (Diamond, 2002, p. 323). That is to say that, gender is the mental framework of social attitudes, which shapes one's identity by imposing certain beliefs and values assigned to men and women. Accordingly, Individuals perceive and understand themselves in association with the gender that their entourage has imposed on them .A baby boy is socially expected to be a man who is required to maintain male attitudes and characteristics as brave, strong and independent and girls must become woman with feminine traits and features.

In an attempt to understand the influence of the child's entourage on his or her gender identity, Weinraub et al. (1984) have founded that the child identity is the second version of their parent's behaviors, attitudes and beliefs. Children develop their sense of gender identity through those transmitted parental beliefs about each gender. The parents' attitude may affect and influence the way their children internalize and express their own gender identity (Weinraub, 1984).

In the glossary of Sex Research, New Developments, the American

psychologists (1967) considers gender identity as “the sameness, unity, and persistence of one’s individuality as male or female (or ambivalent), in greater or lesser degree, especially as experienced in self-awareness and behavior. Gender identity is the private experience of gender role, and gender role is the public expression of gender identity” (Cited in Money, 1973, pp. 398-399). As can be seen, gender identity denotes individual’s self-description and perception according to their inner feelings about the way they should behave and their social roles that they are expected to perform within society.

1.6.2. Gender role

Throughout history, both man and woman have literally defined as confronting identities, and perceived differently in various perspectives. Both in western and eastern societies men are the typical representatives for the outside home jobs and the breadwinner while women represent the housekeepers, child bearers and the inside worker for their homes.

To point out, Milton Diamond has asserted that “...these aspects of life are seen to vary in different cultures and to be changing at different rates the society-and learning-bound nature of culture is acknowledged” (p. 322). What can be only related to men in one nation might be equally distributed to both man and woman in a distinct area. For a civilized society, man and woman may share the same privileges in education while in a rural area man’s role is totally distinguished from woman’s role (Diamond, 2002, p. 322). Significantly, men are the authority holders and the head of every social standard, whereas women are generally viewed as dependents being and their role is mainly associated with childbearing and nurturing pursuits. (p.

322).

The term “role”, as Gangon & Simon had defined it in 1973, “is used to indicate that the behavior patterns exhibited are learned and acted as if according to some sort of social script” (Cited in Diamond, 2002, p. 322). That is to say, that every society has its own behavioral scenario that restricts and adjust individual’s role according to their gender. Gender role henceforth, may “...refer to society’s idea of how boys or girls or man and women are expected to behave and should be treated” (Diamond, 2002, p. 323)

In going back to a prior temporal epoch such as in the Elizabethan era, in a dynasty family, women were more expected to exhibit certain feminine etiquette and behave more politely in public, while men had been taught how to govern and rule the country businesses only. This portrayal may simply imply that individuals are socially divided into two confronting categories based on those masculine and feminine behaviors that each person may acquire accordingly.

Correspondingly, some studies have found that the term gender role has been literally coined with the psychologist and the sexologist John Money who has endeavored to understand and analyze the complex relationship of the human identity and role within a society .The first use of the term gender role in print has been dated back to 1955, when Money ~~had~~-asserted that gender role can be literally expressed through:

All those things that a person says or does to disclose himself or herself as having the status of boy or man ,girl or woman, respectively .It includes, but is not restricted to sexuality in the sense of eroticism .Gender role is appraised in relation to the following: general mannerisms, deportment and demeanor; spontaneous topics of talk in unprompted conversation and casual comment ; content of dreams, daydreams and fantasies; replies to oblique inquiries and projective tests; evidence of erotic

practices and ,finally, the person's own replies to direct inquiry (Money, 1973, p. 397).

Through this comprehensive definition of gender role as "...the public expression of gender identity" (Money, 1973, p. 399), Money has regarded that these roles are not limited to sexual or erotic behaviors only but it may encompass a wide array of conducts and expressions that individuals use to present themselves as male or female, including each of the verbal and non-verbal behaviors. Individuals are firmly believed to be distinct in relation to their gender and sex in terms of their body's language, conducts, and their interests that may vary from one gender to another depending on their internal self-categorization.

As shown above , gender role "would unite what the observer perceives and records henceforth with what the person knows and feels about himself or herself" (Money,1973,p. 398). This implies that, one's self identification and role are chiefly restricted by the content that this observer perceives from the outside environment, and to the social expectations about each gender's role.

1.6.3. Gender stereotypes

In correlation with the gender identity and role of each social character, gender stereotypes have held the attention of the majority of investigators in the domain of psychology. Some Researchers have asserted that the binary opposition between man and woman has been literally related to a wide range of social concepts, including, kind, gender, race and role.

Another social factor that may designate and influence one's self identification and perception , is stereotyping .For Erin Beeghly (2015), the term stereotype can be expressed as a "...universal generalization about a social group"

(Beeghly, 2015, p. 676). This generalization is the direct result of the social or cultural categorization applied to people. The individual's "...classification [is not] a cut-and-dried matter here: [it is] matter of resemblance, which can be matter of degree" (Beeghly, 2015, p. 677). This implies that societies do categorize individuals accordingly in relation to their prototype of others. For example; women are emotional and men are strong and assertive. This type of categorization is a typical social stereotype based on individual's gender.

Additionally, in 1991 "the psychologists Susan Fisk and Shelly Taylor, for example, argue that stereotypes are schemas. Schemas are cognitive structures that "represent knowledge about a concept or type of stimulus, including its attributes and the relations among attributes" (Cited in Beeghly, 2015, p. 678). Stereotypes by then can be seen as a mental representation of facts, information and mutual expectations of others of the same kind (Beeghly, 2015, p. 678).

Equally important, "[...] stereotypes expressed in speech tend to take the form of what linguists call generics. Generics lack quantifiers like "some", "most", or "all", and they do not make claims about specific individuals. Instead, they state general claims about kind" (Beeghly, 2015, p. 676), which may influence others' expressions and expectations about their selves and others. Gender stereotypes by then may refer to those societal and cultural beliefs and assumptions associated with men and women. In the eastern societies, for instance, the woman kind is perceived as the housekeepers and the responsible ones for the household chores. Although this idea can be accurate in one way or another, it cannot stand for all women in the globe as housekeepers.

In Brief, gender stereotypes may refer to the common beliefs, values and expectations related to individual's characteristic and conducts based on their gender. This social generalization may reinforce and control individual's attitudes and

lifestyle, encompassing each one's career, role, personal characteristics and responsibilities and appearance related to each gender.

1.7. Introspection

Although (avoid at the beginning of the paragraph) the presence of the human being has been often related to the materialistic matter, “the existence of the consciousness seemed for many centuries to be an obvious immediate datum, the basic undeniable reality of one's own existence.” Paraphrase (Edwin G.Boring, 1953, p.170). Before the development of the domain of psychology, introspection has been considered as its main method to discover “...How the mind gets to know about the external world”, and to analyze consciousness (source170).

According to the American psychologist and Professor Edwin G.Boring, the concept of introspection has “...a long history of opinions on the manner in which the mind observes its own processes...” (G.Boring, 1953, p. 170).Plato and Aristotle's works and claims have been used as the main clues on the existence and the development of such psychological concept; introspection, since ancient time (p. 170).

In Boring's article about the history of introspection (1953), he asserts that “all people unhesitatingly believe that they feel themselves thinking , and that they distinguish the mental state as an inward activity or passion , from all the objects with which it may cognitively deal” (p. 170). Introspection by then can be defined as a psychological process by which one may examine his or her own inner thoughts through revising their own past experiences, reflecting mainly on their own inner thoughts that may thus affect their emotions, sensations and perceptions. (Rosenthal, 2000, p. 201).

The philosopher John Locke is among those researchers who have considered and defined the matter, the content of the mind, as an “...immediate experience” (G.Boring, 1953, p. 171) .He has asserted that conscious thoughts and ideas have been mainly derived from reflective examination of one’s own experiences”...either by sensation, which provides knowledge of the external world, or by reflection, which is the inner sense and provides knowledge of the mind’s own operations” (G.Boring, 1953, p. 170).

Another significant figure who shares the same view with Lock is the German physiologist Wilhelm Wundt .Wundt believed that “...introspection cannot lie ...” (G.Boring, 1953, p. 171).This doctrine stresses the cord on the importance of experience and the content of the human consciousness. “The belief grew up that to have conscious experience is also to know that (one really do) have it...” paraphrase (p. 171). According to Wundt and Edward B.Titchener the content of the mind can be a mixture of sensations, feelings, images or even perceptions and ideas (Cited in G.Boring, 1953, p. 172).

Introspection (is kind of self-awareness) as a psychological method that flourished under Edward B.Titchener at Cornell in 1900_1920 has been considered the main tool to increase ones ‘self-awareness (G.Boring, 1953, p. 169).Through the observation of the inner mind, individual’s may analyses and examine their own inner thoughts, behaviors and feeling, which may help to foster one’s self-reflection and self-awareness as a sign of well-being.

1.7.1. Self-reflection

Self-reflection has been considered one of the main subtypes of introspection .In fact; most individuals do have this merit of thinking and evaluating their previous actions

and manners, as David Bound has defined it as “a way of thinking about productive work” (Cited in Nelson, 2012, p. 203)

Self-reflection can be defined as the positive form of introspection correlated “...with perspective taking and empathic concern” (Jeffrey A. Joireman et al, 2002, p. 53). As a subtype of introspection, the matter would help individuals to assess and think positively about the content of the mind, which may increase their self-knowledge and awareness.

Through a positive re-evaluation of one’s own mannerisms and behavior, asking mainly questions about one’s own personal values and experiences, self-reflection is often leads to personal growth and promotes one’s mental health (Keisuke Takano et al , 2009, p. 260) .Some researchers have related the process of analyzing one’s own thought as the subtle tool for problem solving and surmounting challenges, through a productive examination of one’s previous circumstances.

According to Alain Morin (2002)“...Self-reflection :is a genuine curiosity about the self ,where the person is intrigued and interested in learning more about his\her emotions , values , thought processes,[and] attitudes ...” (p. 3).Henceforth , by examining and re-evaluating one’s own mannerisms , self-reflectors are generally speaking more aware of themselves and their inner world and mind , their constant thinking about their selves , facilitates and nurtures their psychological and emotional resilience (p. 3).

In sum, the process of observing one’s own thought “...can be recognized as an important tool for development of growth and satisfaction ...” (Self-Reflection , 2016) .By contemplating previous encounters, individuals can improve and enhance their abilities in different areas. Self-reflection, by then, is another important tool in the domain of psychology that may foster individual’s personality and self-awareness and development, throughout a positive examination of one’s own store.

1.7.2. Self-rumination

Unlike self-reflection, self-rumination is a case where the mind functions inwardly. Instead of focusing on the positive side of one's experiences and developing ,thereupon, certain personal abilities in the self , self-rumination is a process by which the individual interest are mostly generated in a negative way .self-rumination by then demonstrate an “anxious attention paid to the self” (Morin, 2002, p. 02)

In 1999, Trapnell and Campell have developed a Rumination –Reflection Questioner (R RQ) which resulted in the discovery of two uncorrelated dimensions notably, self -rumination and self-reflection. To point out, self-rumination is characterized by a tendency toward anxiety and emotional instability, showing a case of neuroticism (Jeffrey A.Joireman et al, 2002, p. 55).this negative self focuse can be resulted or motivated by constant hardships and enduring struggles such as losses or chronic hardships which may cause depression (Keisuke Takano, 2009, p. 260).

That is to say, that the individual's entourage or even the milieu criticism may have a negative influence and impact on the individual's perception about the self. Some people are totally circulated with negative thoughts about their past life, mistakes and behaviors, living in a persistent fear from the past, the present and the future.

To point out, in an attempt to understand the relation of self-rumination to perspective thinking, empathic concern and personal distress, Joireman et al (2002) find out that self-rumination shows a negative correlation with any form of empathy, and perspective taking since it shows a strong relation with neuroticism (p. 55).Henceforth ,for individuals high in neuroticism “...another's person's needs and\or opinions could be seen as a threat to one's own needs and \or opinions” (p.

55).

In essence, self-rumination is a process by which individuals involve in a dark circle of their own past. Through rumination individuals are more likely to experience high levels of negative emotions and feeling that would contribute in the development of distress.

1.8. Conclusion:

In the cancellation of ideas explored, some historical backgrounds concerning the origin of the human race have been used to clarify the source of the dual and binary nature of the human race. Using some ancestral myths and stories, mainly, as of Adam and Eve and Plato's symposium, to represent each of the confronting nature of man, woman.

One of the most fundamental terminologies discussed in this chapter is the concept of androgyny which represents a unique integration of the physical and the mental state of man and woman into one bulk, denoting a state of unity and completion.

This chapter has served as an informative bulk for the subsequent one, highlighting the main concepts and notions about the human sex differences, stressing the cord on the psychological side of each gender in the determination of one's personality, identity role and attitudes.

Chapter two:
Virginia Woolf
As a Female Writer

2.1 Introduction

With the advent of modernism at the start of the twentieth century, the world has witnessed a remarkable change in various fields and domains. However, the literary world is the other that underwent various tremendous changes in its traditional narrative, introducing by then some of the age experimental forms, stream of consciousness and fragmented narratives. one of the major authors of the modernist movement that has shone the literary landscape through her distinctive and unique literary voice is Virginia Woolf.

2.2 Virginia Woolf's early life

Virginia Woolf is a British novelist, essayist, literary critic and a feminist writer of the twentieth century. As a one of the prominent figures in the literary landscape, Virginia Woolf is much more celebrated for her autobiographical writings and her creative and innovative narrative techniques that distinguish her publications from others. Born into a privileged household on January 25, 1882, in London England, the novelist Adeline Virginia Stephen has been mainly surrounded by free_ thinking parents (Goldman, 2006, p. 3). According to the English writer, David Garnett (1965) Virginia Woolf represents the finest reflection of her mother's beauty and her father's intelligence (p. 373).

Woolf's father is the Sir Leslie Stephen (1832_1904) , the son of a Regius professor of modern history at the Cambridge university and the counsel of the colonial office and broad of trade , Sir James Stephen (1789_1859) (Goldman, 2006,

p. 3).As any member belongs to a luxurious family, Leslie Stephen's educational journey has mainly started at Eton and Trinity Hall , Cambridge ,where he became interested in literature , criticism ,law and politics (p. 3) .As a Victorian intellect, Virginia's father plays a crucial role in publishing and editing a dozen of literary works and volumes, mainly as ; the Cornhill magazine, the dictionary of national biography and that of the *Alpine Journal* (p. 3).

However, Leslie Stephen was a widower with one daughter named Laura from his first passed wife Minnie, the daughter of William Makepeace Thackeray (p. 4) .Three years after his wife death, he got engaged with Virginia's mother, Julia Prinsep Stephen the daughter of John Jackson and the widower of Herbert Duckworth, the biological father of her three children George, Stella and Gerald (p. 04).

The engagement of the Sir Leslie Stephen and the lady Julia Jackson in 1878 has resulted in the birth of four children. Namely; the lady Adeline Virginia, Vanessa Thoby and the youngest one; Adrian (p. 4).Due to the family's well-polished heritage, and unlike some children of the time, Stephen's children have received a good education system and training, while boys have been sent to school , girls have been taught differently ;at home (p. 5).Since infancy, the Stephens' fascination with literature and art has been clearly depicted through a variety of some invented stories of their own joyful childhood, producing a weekly paper entitled *The Hyde Park Gate News* (p. 5).

Furthermore, the family's household has a major role on the Stephen's bright history on general, and more specifically on Virginia's works. It was the typical destination for many bright names, "...intellectuals, artists and writers..." (p. 4) of the time. The household located in 22 Hyde Park Gate , London is Virginia's first place for her childhood idylls and her main inspiration resulted in the publication of

her novel *To The Lighthouse* in 1927 (p. 4).

In 1912, Virginia has finally accepted Leonard Woolf's proposal of marriage, formulating, by then, a perfect couple of intellectuals. Several years later, Woolf has published her first novel entitled; *The voyage out* in 1915 besides *Night and Day* In 1919. Despite of the moral support that Virginia has received from her husband and their shared love and affection, "...the marriage was clouded by Virginia's occasional recurrent fits of insanity" (Garnett, 1965, p. 373).

After the death of Virginia's parents, she and her sister, Vanessa, ruled the Bloomsbury group, as the official owners of their family's circle (p. 373). It was not until 1907 that Virginia could start her literary career as a writer, depicting most of her childhood and adolescence memories in a sketch book entitled "Reminiscences" (Albright, 1984, p. 1).

However, Virginia's mental health has been mainly affected by the awful death series of her both parents and siblings, resulting in the publication of *Jacob's Room* novel in 1922, in which she alludes to her brother Thoby's tragedical death (Virginia Woolf, p. 1). Additionally Woolf's psychological well-being has been probably influenced by the sexual harassment of her half-brothers George and Gerald Duckworth, while the Stephan's family were in a vacation in St.Ives, Cornwall (V.Boeira & al, 2016, p. 69). In her account "22 Hyde Park Gate", Virginia tries to describe some of her half-siblings sexual abuses that she has received (p. 69).

In 1923, after Woolf's publication of *Jacob's Room*, she has released one of her debatable biographical novels entitled *Orlando* in 1928 in which she has alluded to one of her scandalous love affair with another British novelist, Sackville-West through her androgynous protagonist, Orlando (woolf, 1928).

After several unsuccessful suicidal attempts, Virginia Woolf has committed suicide by "...filling her overcoat pockets with stones and walking into the River

ouse on March 28, 1941” (Klopfenstein, 2021) As a successful autobiographer, Virginia Woolf’s death was a remarkable loss for the milieu of written artistry, leaving behind a set of valuable novels and books such as “Reminiscences” and “A sketch of the Past” as the typical sketches about her childhood (Albright, 1984, p. 2).

2.3 Virginia Woolf’s *Orlando*

Growing up in an aristocratic family deeply immersed in the world of writing biographies, Virginia Woolf, the other, strives to follow her family’s lineage by publishing some analytical articles such as “The New Biography” and “The Art of Biography”, through which she criticizes and challenges the traditional genre with her fictional form of biography (Cited in Wiley, 2004, p. 391). Henceforth, *Orlando* is regarded as one of her major autobiographical works through which she recounts some of her life anecdotes and experiences, alluded to her mutual relationship with her friend Victoria Sackville-West. (p. 389).

2.3.1 The summary of the novel

The story opens with the scene of a sixteen-year-old noble boy named Orlando swinging his blade in the air of his attic room solely. Like his fathers and forefathers, Orlando’s heart craves to follow his ancestors’ path, discovering the world beyond the high walls of his house and England.

However, Orlando’s love for solitude and nature drives him towards a highland in the woods, particularly under a gigantic oak tree, from which the majority of the English countries are clearly apparent. In such calmness and tranquility, Orlando relinquishes his pen to his ingenuity, modeling his fancies to poetry until he dozes off. On a considerable trumpet output, Orlando rapidly glides his body down

that hill to his house to meet the old Queen Elizabeth, whose mind is totally impressed by Orlando's youth and innocence, granting him, by then, a new status over the next two years.

Since then, Orlando's future life has been brightly colored by appointing him as the Queen's lover "...Treasurer and Steward..." (p. 26). But in no time, the Queen's affection has been dissipated by anger and jealousy after discovering one of his' clandestine love affairs.

Following the death of the Queen, Orlando appears again in the royal court of the King James I, when his attempts to find love and joy in some local pubs and tavern have failed. In the light of finding love, and apart from those lower class women, Clorinda, Favilla and Euphrosyne are among those opulent ladies whom Orlando has intended to be engaged with. For some reasons, the noble man has chosen the lady Euphrosyne to be his future companion, and both families, by then, have been totally engaged in the initial preparation for marriage.

Days pass and the great frost has congealed every corner in London, including even the country's river which has been perfectly turned into a great playing ground by the King James I. In such an atmosphere, Orlando has been attracted by a skater"... coming from the pavilion of the Muscovite Embassy..." (p. 32), known as the princess Sasha. When the carnival has reached it high point, some feelings have been arisen and a sense of love and fascination appears between Orlando and the Russian princess, guiding the enamored souls to a stampede rendezvous. In a queer situation, Orlando remains broken-hearted, watching mournfully the Russian ship leaving the harbor retracing that fraudulent woman back to her country.

In the following summer, Orlando's reckless conducts with the lady

Euphrosyne and his scandals with the Russian princess drive him out from the royal court. Seeking solitude, Orlando has withdrawn himself to his country's mansion where, at one summer morning, he seemingly remains oblivious to his servants call. The tranchoir has lasted for seven days, before Orlando would wake up with a new life, evidently, empty of any prior memories.

In such solitude , Orlando's isolation from the outside world has cemented his passion for writing ,resulting in "...some forty-seven plays, histories, romances ,poems, some in prose, some in verse; some in French, some in Italian; all romantic , and all long" (p. 55).Following his flame to be the first poet of his race compels him to meet a loudmouth poet called Nick Greene, a man with no act of grandeur and nobility upon him, to help him release his art of writing. Several days after Greene's departure from the young man's house, Orlando's flame to be a poet turns into a furious fire, burning about "...fifty –seven poetical works..." (p. 65), and saving only "The Oak Tree". After reading "...Greene's Visit to a Nobleman in the Country..." (p. 65), Orlando has preferred the solace of the"...finest elk of hounds of the Royal strains..." (p. 65),instead of people.

Despite of the blow gotten, Orlando has refurnished his 365 bedrooms, coloring his vanished reputation again by inviting some of his neighbors over his renewed mansion. And like any similar evening, while Orlando was totally indulged adding some line or two to his only poem "The Oak Tree", he glanced a tall woman trespassing his property, known as the Archduchess Harriet Griselda of Romania. After a short introduction between the two, Orlando's fear from falling again in love with the lady Harriet compelled him to leave his country and serve as an Ambassador in Turkey.

Two- and-a-half years have passed of Orlando's good services out of his country, and here he is standing on his balcony celebrating his Dukedom under a set

of some fireworks, blowing up in the Turkish sky. When the celebration has ended, the Duke turns back to his room where he probably has passed the night with a lower class woman. In the next morning, Orlando has been found alone, unable neither to move nor to wake up, with a marriage contract signed by him and a gypsy woman named Rosina Pepita, on his bureau. Unconscious of his surroundings, Orlando's room has been violently attacked by some rioters who disregard him and appropriate his belongings. The whole week has passed and Orlando is still expended motionless on his bed, when three fairy sisters namely Modesty, Purity and Chastity infiltrate his room to hide Orlando's change.

But all in vain, the trace disappears and the truth comes out, revealing, by then, Orlando in a shape of a woman. With no sense of amazement or curiosity to the chaos around her (since Orlando became a woman) or even to the change occurs in her body, Orlando has chosen to leave the ruined city and rides directly uphill where her gypsy friend settle.

After a while of living among the gypsies and witnessing their unshared lifestyle and interest, Orlando has made up her mind to leave that tribe alone and sail back to her homeland. As an Englishwoman of rank, Orlando has dressed herself on that ship, attracting by then the attention of its captain who in turn has treated her with exceptional kindness and consideration along the trip.

Upon the ship's arrival at the English shore, Orlando has been entirely amazed by the considerable change occurred in the city, by which she is prompted to recall some of her past reminiscences related to that place, a feeling that it has been faded away by Orlando's discovery of those accusations related to her during her absence.

After seizing most of his properties by the court, Orlando's country mansion becomes her only property and home. The last place from where Orlando has left her

past memories turns to be her first place to encounter the Archduchess Harriet again in the shape of man. However, the Archduke Harry's love for Orlando has been, entirely, extinguished after Orlando's successive refusals of his proposals.

In the light of the propagated rumors about Orlando's sex, she has been invited to some high rank ladies' parties in the city, to act as another part of the "London society" (p. 118). By accepting some of their invitations, Orlando has got the opportunity to be surrounded with several noblemen and famous writers of the time, notably, Addison, Pope and Swift, whom influence has evidently helped in changing her style of writing. Longing for privacy and adventures, after getting fatigued of a certain company, Orlando keeps changing her role by changing her clothes, from those of woman to those of man, and start enjoying life out of the walls of her house till the end of the eighteenth century.

In like manner, the nineteenth century has embarked the English sky with a clouded and gloomy atmosphere, erasing immediately most of the eighteen century features. by the change of time, Orlando has witnessed the change occurs around her and that girls' fingers are generally decorated with marriage rings while her hands are still interlaced with that 300 years old poem "The Oak Tree". Orlando's influence by the spirit of the age brings more intention on her empty fingers, with "...nothing but the vast solitary emerald which Queen Elizabeth had given her" (p. 145).

Days pass and Orlando's dream of being engaged has been finally realized by meeting Marmaduke Bonthrop Shelmerdine next to the lack where she has been laid injured, formulating by then the perfect couple of their opposite sex, since Orlando is a man and Shel is a woman. Despite of the joy and the fame that Orlando gains by restoring some of her restrained properties, Orlando's heart lay in despair by her husband's departure to recapture his adventures in the wild see by the change of the weather. After such a farewell, Orlando has devoted all her energy and time

working on “The Oak Tree” poem.

As the world evolved, Orlando meets Nick Green again somewhere in the city where the two get involved into a short conversation before Greene demonstrates his good intention to publish Orlando’s manuscript “The Oak Tree”. In an attempt to complete the emptiness that she has felt by giving her infancy work to Green, Orlando dedicates herself into reading some of her favorite intellectuals’ written works of the Victorian Era.

Days pass and Orlando is now sitting under that oak tree, hunted by her own thoughts and memories, reflecting deeply about the journey of her life until she glimpses her husband’s ship entering the harbor safely.

2.3.2 Major Characters

Virginia Woolf’s *Orlando* is a complex novel, displaying a dozen of characters with different positions and genders. Woolf’s style of writing is clearly depicted through her interwoven fictional characters, which actions, thoughts and personalities are all dependent on one another forming a well structures narrative chain.

2.3.2.1 Orlando

He is the protagonist of Virginia Woolf’s novel entitled *Orlando*. Throughout the narrative, Orlando is described and embodied in terms of two phases .Firstly, Orlando is depicted to the reader as an English noble man who belongs to a great aristocratic family of the Elizabethan era, an active individual who serves as the Queen’s lover, treasurer, and steward and as an ambassador in turkey after his failed love story. However, Orlando is presented as a dynamic character that undergoes a fantastical transformation into a woman.

2.3.2.2 The Queen Elizabeth I

In the narrative, Woolf represents the Queen Elizabeth I as a very old lady who holds

power and authority over the nation .Though she is portrayed as a minor character, symbolizing mainly the feminine leadership in a time that woman are socially oppressed, she, however, has a major role in Orlando's journey for self-discovery as well as the development of his identity.

2.3.2.3 Sasha

Sasha is a main character in the novel .She is depicted as a Russian princess and a member of the Muscovite Embassy, who visits England during the great frost, under the rule of King James I. Although Sasha's androgynous nature, she gets involved into a romantic relationship with Orlando who finds her more interesting to be loved, a situation which has been ended up with a tragedy by Sasha's elopement to her country, leaving the traumatized Orlando speechless.

2.3.2.4 Nick Greene

In *Orlando*; Greene is portrayed as a minor character that stands for selfishness and arrogance. He is depicted as a poet and a writer who publishes a parody about Orlando, mocking the noble man's way of living, as a reclusive individual in his chateau. In the course of the novel, Greene is perceived as a flat character, that though the noticeable success he achieves as a famous critic; his personality remains the constant over time.

2.3.2.5The Archduke Harry

In Virginia Woolf's *Orlando*, The Archduke Harry serves as a minor character that embodies Woolf's presentations of androgyny as well as her criticism of the social standards regarding masculinity and femininity. As a static figure, The Archduke Harry is presented as an aristocratic man who follows Orlando through his \her different phases in life, with no considerable change in his personality or character.

2.3.2.6 Rosina Pepita:

Woolf's female character, Rosina Pepita, is a gypsy woman who shares a passionate love, with Orlando in Turkey. Because of the scant details provided in the novel, she seemed to act as a static, minor character whose position does not undergoes any remarkable change throughout the story.

2.3.2.7 Marmaduke Bonthrop Shelmerdine (Shel):

In contrast to Orlando's sex, Woolf presents her male character, Shel, as a static figure that does not witness any prominent alteration in the tale. Henceforth, Shel stands as a minor figure which is illustrated as an androgynous being, symbolizing, mainly, the fluidity and the complexity of the human gender and identity throughout the narrative.

Altogether, Virginia Woolf 's characters serve as the fictional representatives for her interests related to the concept of androgyny , challenging ,by then, certain social expectations and norms , encompassing each of the human identity , sex and gender fluidity. Through the narrative Woolf alludes to the direct influence of the majority of characters on Orlando's journey of self-discovery, making by then her novel one of the most canonical works which explores the flexibility of the self.

2.4 Conclusion

Ultimately, Virginia Woolf is a modernist female writer renowned for her distinguished autobiographical writings which challenge the traditional literary standards, eliminating by then the classic barriers between each of fiction and biography by Woolf's publication of a recognized masterpiece entitled *Orlando*.

Chapter two : Virginia Woolf As a Female Writer

Through such an account, Woolf recounts some of her internal and external life struggles and experiences, depicted mainly through her distinctive variety of characters and personalities.

Chapter Three:
Androgyny and
Introspection in
Virginia Woolf
'Orlando

3.1 Introduction

By the rise of the twentieth century and the development of experiment, the British modernist Virginia Woolf has succeeded to cement her position in the literary tapestry by Redefining the classical narrative structure with more controversial and debatable issues. Unlike many writers of her time, Woolf's name has been mainly interwoven with the concept of androgyny, considering her to be the female representative of duality (Hargreaves, 2005, p. 68). Similarly, Carolyn Heilbronn claims that Woolf is the spokeswoman for the sexual liberation and the flame of the androgynous mind (Cited in Rado, 1997, p. 148), since sex, gender and identity are deemed to be her prime arguable qualities and interests included in the majority of her novels.

The Androgynous characters in *Orlando*

Historically and over ages, both sexes, encompassing each of man and woman, have been mainly treated separately in different contexts, according to their identities and roles imposed by a certain social system or environment. Subsequently Individuals of different sexes are socially categorized as bipolar profiles representatives with two contrasting gender identities as well. If men opt for strengthfulness, women opt for the opposite trait, thus gentleness or softness. A stereotypical image that has been highly depicted in the literary landscape until the twentieth century, in which sex and gender are no more interrelated with each other , introducing by then the concept of androgyny as a new condition of complexity and compounded identities.

Though the matter of androgyny has been totally denied in the previous centuries, Virginia Woolf has succeeded to blur the social boundaries between man and woman

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throughout the publication of one of her distinctive piece of writing and biography; *Orlando*. In 1928, Woolf has released her canonical novel *Orlando* as a satirical work in which she has examined, discussed and criticized the social paradigms and frameworks related to each sex. By that juncture, Woolf's narrative illuminates the dynamic parts of the human nature, breaking the traditional flow of the fictional narrative, through her extinguished presentation of events and characters (Kaivola, 1999, p. 235).

In response to the patriarchal social standards, by which man and woman are socialized to exhibit distinct behaviors, actions and lifestyles, Woolf has represented to the reader a variety of characters, of different sexes, as the primary representatives of the human androgynous nature, drawing by then attention to some serious gender and sexual issues. For Woolf, androgyny represents a typical form of completeness and wholeness (2005, p. 69), while androgynous individuals may provide the perfect combination of both man and woman characteristics with a mutual corporation of both sex's intelligence and features ,a being that enjoy both sexes' lives and personalities . As Kaplan and Bean have commented on the matter, in "Beyond Sex-Role Stereotypes: Readings toward a Psychology of Androgyny in 1976, as:

We are not refer not to individuals with male and female sex organs but to individuals who are capable of behaving in integrative feminine an masculine ways, who are assertive and yielding, independent and dependent , expressive and instrumental....It is the flexibility and union of positive valued traits and is critical for model....How an individual behaves depends not on conformity to static sex roles but on the dynamic aspect of the individual interacting with the environment. (Cited in Morgan, 1982).

Henceforth, androgyny may not refer to the fusion of a male and female body as it has been alluded to in the imaginary form of Plato's symposium, but it may suggest an

integrated condition, where the biological organ has nothing to do with one's character. An androgynous individual, by then, may represent a state of flexibility through which he /she may mutualize both genders traits and interests, depending on the environment. Apart from pure men and women whose personality traits and features are generally bounded by their biologically sex, androgynous characters are somehow free from any biological or social convention related to what their body denotes. These integrated characters are to some extent more powerful and complete in comparison with other simple characters as Woolf has alluded to in *Orlando*.

3.2 The androgynous protagonist Orlando:

Woolf's protagonist, Orlando has been depicted as a young noble man who lives for more than 300 hundred years and whose sex has been mysteriously changed into a woman by the mid of the novel . Orlando by then may resemble perfectly one of Woolf's ideal, integrated characters, in which both manly and womanly features are well mingled into one being.

3.2.1 Orlando as a Man

By the start of the narrative, the writer endeavors to bring to the forefront Orlando's nature as a man via a vivid portrayal of his masculine interests to follow his fathers and forefathers path. Alluding by then to the societal expectations ,gender roles and stereotypes related to the male sex at the Elizabethan era ,in which men have been encouraged to seek adventure and exploration as a poof for their masculinity and bravery that would later gain them status and wealth.

In like manner ,Orlando is described as a young aristocrat who has been totally

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indulged in "...slicing at the head of a Moor..." (p. 20) and "...fastening it with some chivalry almost out of reach ..." (p. 20) in his attic room, emulating by then his ancestors deeds who "...had ridden in fields of asphodel, and stony fields, and fields watered by strange rivers, and they had struck many heads of many colors off many shoulders, and brought them back to hang from the rafters." (p. 20). Henceforth, Orlando's identity, as a man, has been mainly proved through those manly privileges of the age, as he vowed to pursue the lineage and practices established by his community, since "[w]omen are thought to be more loving, [and] men to be more aggressive because the nature of their lives encourages those respective qualities" (Bazin & Freeman, 1974, p. 188).

Though the writer underscores the importance of her protagonist's biological identity, by "[he] — for there could be no doubt of his sex..." (p. 20), emphasizing on the masculine attributes related to his gender as a man, she undermines a range of delicate features to Orlando's image:

The red of the cheeks was covered with peach down; the down on the lips was only a little thicker than the down on the cheeks. The lips themselves were short and slightly drawn back over teeth of an exquisite and almond whiteness. Nothing disturbed the arrowy nose in its short, tense flight; the hair was dark, the ears small, and fitted closely to the head. But, alas, that these catalogues of youthful beauty cannot end without mentioning forehead and eyes. Alas, that people are seldom born devoid of all three; for directly we glance at Orlando standing by the window, we must admit that he had eyes like drenched violets, so large that the water seemed to

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have brimmed in them and widened them. (p. 21)

In this passage the writer provides a detailed description of Orlando's facial countenances which sounds more delicate and soft for a male who must be represented in terms of his physical strength that reflects his masculinity and authority instead of softness. By such an illustration, Woolf unveils the truth about her protagonist's identity as an androgynous character, emphasizing on his delicate, fragile appearances, showing a state of feminine modesty and innocence instead of power and leadership as the majority of men reflect.

In the light of Orlando's ambiguous appearance and his reflection, Woolf use of such ambiguous language is used in order to blur the lines between masculine and feminine traits in Orlando, emphasizing by then the multifaceted nature of her protagonist's identity. Henceforth, Orlando's image has been mainly reversed to the reader since he represents "...the very image of a gentleman. But inwardly" (p. 28) which may imply that Orlando's outside appearance is somehow detached from his inside nature; biological sex.

To demonstrate; Woolf alludes to her protagonist's non-binary identity through his feminine countenances which reflex a kind of purity and "...serenity about him ..." (p. 26), granting him by then "... the look of innocence..." (p. 26). A feminine projection that even the Queen Elizabeth herself has bestowed on Orlando, as he has "...bent so reverently, so innocently before her..." (p. 25), indicating him as her "innocent" gentleman.

A further demonstration of Orlando's blended identity which can be added to those "catalogues of youthful beauty" (p. 21) is Woolf's alignment of some conventional polarities. Simply as Orlando's possession of "...the finest legs that a young nobleman

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has ever stood upright upon; and violet eyes; and a heart of gold; and loyalty and manly charm..." (p. 25). Generally speaking, legs are conventionally agreed to be among those women beauty standards that man, at that time, are mostly born devoid of. As Rosenman states in her article about "Sexual Identity..." that "woman, not men, were appreciated for their shapely legs" (1989, p. 642).

Along with those "shapely legs" that Orlando acquires, his eyes color, "violet" is of his most debatable feature which exemplifies an ideal harmony between warm (red) and cool (blue) colors, referencing by then to a perfect "... mixture of the so-called masculine and feminine personality characteristics" (Cited in M. Melita, 2013, p. 125).

However, this sexless nature of Orlando as an androgynous character, covering both sexes personalities and attributes, grants him a wide variety of emotions (Cited in M. Melita, 2013, p. 125); particularly as his kindness, compassion, and inner beauty that his "heart of gold" evoked. In tandem with those mild characteristics and affective elements that Orlando acquires, his "... handsome body, and the well-set shoulders..." (p. 21) have conferred on him that "manly charm" and rugged charisma that the biographer herself has bestowed on him.

Another pioneering event that "... calls [Orlando's] masculinity into question" (Kaivola, 1999, p. 252) is his first impression with the princess Sasha. In such a situation Orlando shows the perfect display of both feminine and masculine traits as he "blushed deeply", "trembled; turned hot; turned cold" (p. 33) of the sight of such an enigmatic beauty before him.

Moreover, the change in Orlando himself was extraordinary. Nobody had ever seen him so animated. In one night he had thrown off his boyish clumsiness; he was

changed from a sulky stripling, who could not enter a ladies' room without sweeping half the ornaments from the table, to a nobleman, full of grace and manly courtesy. (p. 35)

Though Orlando's non explicable shyness , as any other man of the his age Orlando's affection of that Russian princess make his behave as a noble man ,exuding by then a strong masculine demeanor with that princess. A state that Basin and Freeman has commented on in *The Androgynous Vision*, stating that:

The androgynous ideal which combines the two [sexes' personalities] seeks to offer the full spectrum of experiences and feelings covered by both principles to every human being regardless of sex. In an androgynous society when a child is born, no longer will its genitals determine what his or her parents expect in terms of personality, behavior and work. (Bazin & Freeman , 1974)

Accordingly, individuals with androgynous nature, similar to Orlando, are perceived as ideal figures with a multifaceted character, possessing mainly a vast assortment of characteristics from both genders. They are, subsequently, free from any social convention or categorization .In essence; this denotes the strength and the great ability that such characters do naturally show, by exhibiting a balanced control of both sexes' merits, without oppressing any feature, offering by then a new vision about sex, gender and identity.

In like manner, Woolf has offered her readers a well-structured being; Orlando, who shows the perfect combination of both sexes physical appearances, personalities, offering by then a rich tapestry of experiences and sentiments, in spite of his biological sex.

3.2.2 Orlando as a woman

Following Orlando's successful life in his country as the Queen's Treasurer, Steward, and an ambassador in turkey, Orlando's honorable status and valor has undergone a complete change because of his radical sex transformation. By the mid of the novel Woolf represents to the reader, her protagonist Orlando in a new form integrating primarily "... the strength of a man and a woman's grace" (p. 89). Orlando by then represents a complete androgynous character that so ravishingly explores both sexes and genders lives and experiences.

To commence, Woolf launches the scene of her protagonist sex transformation with Orlando looking "...himself up and down in a long looking-glass, without showing any signs of discomposure..." (p. 89). A scene through which Woolf draw attention to Orlando's gender stability (I mean Orlando before and after sex change), denoting that the change occurs just on the biological part and the outside part rather than Orlando inner self.

"Orlando had become a woman — there is no denying it. But in every other respect, Orlando remained precisely as he had been. The change of sex, though it altered their future, did nothing whatever to alter their identity. Their faces remained, as their portraits prove, practically the same." (p. 89)

In other words, regardless of the protagonist's new body, Orlando's entity encompassing each of his experiences, interests and desires remain intact. Henceforth, Woolf's representation of her new character suggests a totally new wave of identity ,challenging by then the social expectations considering each sex, showing that one's real identity may not forcibly be restricted to one's biological sex but it can be more

variable and fluid.

An extra noteworthy point highlighted in the text is the pronoun slippage used by the biographer. Though Orlando became a woman, the biographer indicates her using the masculine pronoun “he” and from the singular “he” to the plural “their”. This slippage may serve as a hint that puts Orlando’s identity into doubt, revealing by then his gender ambiguity to the reader. However, it is significant to point out that Orlando’s androgyny represents “...not a smooth synthesis of oppositions but a more chaotic [...] “intermix”...” (Kaivola, 1999, p. 235) of both manly and womanly qualities.

For Orlando’s servants, they have “...always had [their] suspicions...” (Woolf, Orlando, 2002, p. 107) about Orlando’s androgynous identity, “which it was no surprise to [them]” (p. 107) to see her/him again in the form of a woman. Though Orlando’s sex change has done something about her/his outward appearance, no one of his servant “...showed an instant’s suspicion that Orlando was not the Orlando they had known” (p. 107) before. In their minds, Orlando is still the same individual they were close to, considering her/him by then “as two peaches on one branch” (p. 107) which signifies that both Orlando the male and the female dwell in one body.

For it was this mixture in her of man and woman, one being uppermost and then the other, that often gave her conduct an unexpected turn. The curious of her own sex would argue, for example, if Orlando was a woman, how did she never take more than ten minutes to dress? And were not her clothes chosen rather at random, and sometimes worn rather shabby? And then they would say, still, she has none of the formality of a man, or a man’s love of power. She is excessively tender-hearted. She could not endure to see a donkey beaten or a kitten drowned (Woolf, Orlando, 2002, p. 117).

Nevertheless, this claim expands on the idea that Orlando’s inner world is

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literally composed of two different identities. This mixture is the leading factor of Orlando's responses and interactions that are frowned upon in society. From a social standpoint, Orlando deeds and mannerisms are socially undesirable and unexplainable, especially for her sex who considers Orlando, at a certain point, disconnected from her own gender group. Due to Orlando's androgynous nature s/he shows no great affiliation with either feminine gender or the masculine one, "[whether], then, Orlando was most man or woman, it is difficult to say and cannot now be decided" (Woolf, Orlando, 2002, p. 117).

In addition to Orlando's androgynous nature that transcends the traditional social boundaries, Woolf draws attention to the vast and the richer tapestry of life experiences that these non-fixed and dynamic characters may enjoy compared to static identities. As a man whose sex has changed in his thirties, Orlando has the opportunity to experience a full spectrum of life that her/his condition proposes, learning by then some of "...the sacred responsibilities of womanhood" (Woolf, Orlando, 2002, p. 100), that s/he did not have the chance to learn them in her/his childhood.

In normal circumstances a lovely young woman alone would have thought of nothing else; the whole edifice of female government is based on that foundation stone; chastity is their jewel, their centre piece, which they run mad to protect, and die when ravished of. But if one has been a man for thirty years or so, and an Ambassador into the bargain, if one has held a Queen in one's arms and one or two other ladies, if report be true, of less exalted rank, if one has married a Rosina Pepita, and so on, one does not perhaps give such a very great start about that. (Woolf, Orlando, 2002, p. 98).

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Due to Orlando's dual perspective, combining both sexes' personalities, s/he is able to access a broader range of adventures and insights. Through a balanced examination of her/his own life history and current situation, Orlando discovers the "...pleasant, lazy way of life..." that the majority of women enjoy. However, Orlando "...sex changed far more frequently than those who have worn only one set of clothing can conceive;[...] the pleasures of life were increased and its experiences multiplied.[She] enjoyed the love of both sexes equally" (p. 113).

After navigating both sexes 's privileges and penalties, observing the different gender roles related to each sex, Orlando prefers to be both, a man and a woman. Orlando, henceforth, liberates her/himself from those social restriction and boundaries that prevent each sex from the pleasure of life,"... censuring both sexes equally, as if she belonged to neither; and indeed, for the time being, she seemed to vacillate; she was man; she was woman; she knew the secrets, shared the weaknesses of each." (Woolf, Orlando, 2002, p. 101).

With such an image in mind, Woolf's androgynous protagonist serves as a typical model through which Woolf extends her androgynous vision to a broader extent. "For here again, we come to a dilemma. Different though the sexes are, they intermix. In every human being a vacillation from one sex to the other takes place..." (2002, p. 117). A condition that Barufaldi and Culpepper have commented on it, stating that:

We create. We improvise .we experiment .we explore. The dimensions of our existence are no longer clearly fixed. We define and discover our own boundaries. A monotonous world of unisex, which would reduce everyone to one old, is precisely what androgyny is *not*. Androgyny multiplies and celebrates difference. (Cited in Morgan, 1982).

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For Woolf, androgyny is no more a matter of fictional condition but rather it is a reality that touches every human being. Androgyny by then, provide individuals a new vision of themselves, a new sense of completeness and wholeness, through which they may develop freely and fully (Bazin & Freeman , 1974, p. 186). Androgynous characters, henceforth, are psychically and socially free from any social convention or gender categorization. However, this psychic unity cannot be realized unless a social unity is achieved wherein work, wealth and power are equitably distributed (1974, p. 186).An issue that predominantly has been examined by the American sociologist Alice Rossi, stating that:

By sex equality I mean a socially androgynous conception of the roles of men and women, in which they are equal and similar in such spheres as intellectual, artistic, political and occupational interests and participation, complementary only in those spheres dictated by physiological differences between the sexes.... An androgynous conception of sex role means that each sex will cultivate some of the characteristics usually associated with the other in traditional sex role definitions (Rossi, 1964, p. 608).

Guided by this principle, Woolf elucidates to her androgynous protagonist's mental and artistic capacities as a female writer, challenging by then the social constrictions and norms of the time that exclude women from being members of the literary and artistic fields. A noticeable feature that can be added to Orlando's dual character is his devotion to writing and poetry. Though writing has been predominantly considered as male pursuit in the Elizabethan time, Orlando's interests in writing and developing her/his manuscript "The Oak Tree" remains changeless throughout her/his life journey.

In light of Orlando's androgynous nature, Woolf attempts to address and

challenges some of the conventional issues considering both feminine and masculine principles related to man and woman. Through Orlando's undesirable sex change, Woolf attempts to express to the reader the whole gamut of experiences that individuals with dual identity may undergo. Orlando, therefore, liberates her/himself from those social restriction and boundaries that prevent each sex from the pleasure of life, and desires only to enjoy the beauty of her/his complexity by changing her \his clothes from those of man to those of woman.

3.3 The image of the androgynous characters:

Throughout the narrative, *Orlando*, Woolf depicts the majority of her characters as androgynous beings, whose identity has been mainly represented to the reader through a variable range of indicators. A part from the characters acquisition of both sexes' personality traits reflected mostly in their actions and behaviors; clothes play a pivotal role in determining and concealing their identity as well as their social and gender role in the novel.

3.3.1 Clothes as Gender Representations

A part from the invisible traits that each character may acquire during the development of the narrative, fashion is considered to be one of the most indicators that may reflect one's own identity as well as their role in a certain society. However, clothes may affect one's perception about him\herself and other's perception of the individual. Socially, clothes are considered as a communication pattern that may reflects one's own cultural norms, values and standards related to each sex.

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However, Woolf has alluded to her protagonist Orlando's dual identity, emphasizing mainly on his garments effects in mirroring his androgynous nature." He — for there could be no doubt of his sex, though the fashion of the time did something to disguise it — was in the act of slicing at the head of a Moor which swung from the rafters" (Woolf, Orlando, 2002, p. 20). Though the biographer is stressing the cord on Orlando's sex, reminding the reader of the protagonist social position as a male, s/he puts much emphasis on the ambiguity of Orlando's appearance that his/her clothes evoke, Challenging, thereafter, the social stability of male / female boundaries.

Henceforth, Woolf's incompatible presentation of her protagonist Orlando provides a grotesque image pregnant with androgynous features. Identically, Orlando's appearance reflects a feminine side that his clothes evoke ,while his action unfurl a scene of chivalry and courage , projecting by then a grotesque image of a feminine body indulging in the scene of a masculine action . Though Orlando resemble the best "figure of a noble gentleman" (p. 82) of the time, those shapely legs " in silk stockings" (p. 82) that he acquires may break this conventional masculine image with a feminine flavor , reflecting by then another scene of a masculine body with a feminine projection.

Together with Orlando's carnivalesque image , the biographer uses Orlando's fashion to allude indirectly to the logical distinction of "sex" and "gender" , and that while the first is aligned with the physiological part of the protagonist ,the second is highly coordinated with his/her culture (Kaivola, 1999, p. 235) . Accordingly, Woolf challenges the conventional idea about gender expectation by disguising her protagonist's sex with what is likely womanly garment, changing, thereafter, the reader's

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perception of her male character. “Vain trifles as they seem, clothes have [...] more important offices than merely to keep us warm .They change our view of the world and the world’s view of us.” (p. 116).

It is a strange fact, but a true one, that up to this moment she had scarcely given her sex a thought. Perhaps the Turkish trousers which she had hitherto worn had done something to distract her thoughts; and the gipsy women, except in one or two important particulars, differ very little from the gipsy men. At any rate, it was not until she felt the coil of skirts about her legs and the Captain offered, with the greatest politeness, to have an awning spread for her on deck, that she realized with a start the penalties and the privileges of her position (Woolf, Orlando, 2002, p. 98).

After transforming into a female, Orlando’s new position as a woman has been literally obscured by those manly trousers which conceal Orlando’s identity thus affecting her self-perception and expression. Nevertheless, Orlando becomes more aware of the social boundaries and conventions related to her sex, only by changing her clothes from those of manly trousers to womanly skirts.

Thereupon, it is due to Orlando’s feminine allure that the captain treats her with the most courteous manners and behaviors, and make her husband Shel helps her when she /he has been injured.

Clothes, by then, may serve as the social representatives of one’s own femininity and masculinity“...that keep the male or female likeness, while underneath the sex is the

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very opposite of what it is above” (Woolf, Orlando, 2002, p. 117). “Thus, there is much to support the view that it is clothes that wear us and not we them; we may make them take the mould of arm or breast, but they mould our hearts, our brains, our tongues to their liking” (Woolf, Orlando, 2002, p. 116).

In like manner, Orlando’s personality and character has witnessed a remarkable shift and modulation by her/his apparel change. “So, having now worn skirts for a considerable time, a certain change was visible in Orlando...” ,”[s/he] was becoming a little more modest, as women are, of her brains, and a little more vain, as women are, of her person. Certain susceptibilities were asserting themselves, and others were diminishing” (p. 116) , a condition that “the change of clothes had [surely] ... much to do with it” (p. 116).

Similarly, clothes may serve as identity expressions, allowing each sex to communicate aspects of themselves; including their gender identity, sexuality and cultural affiliations. In terms of one’s identity, Orlando’s androgynous identity has been clearly depicted through her/ his vacillation between one style and another.

She went into her bedroom, stood in front of her mirror, and arranged her pearls about her neck. Then since pearls do not show to advantage against a morning gown of sprigged cotton, she changed to a dove grey taffeta; thence to one of peach bloom; thence to a wine-coloured brocade. Perhaps a dash of powder was needed, and if her hair were disposed — so — about her brow, it might become her. Then she slipped her feet into pointed slippers, and drew an emerald ring upon her finger. [...]and then she turned on her heel with extraordinary rapidity; whipped her pearls from her

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neck, stripped the satins from her back, stood erect in the neat black silk knickerbockers of an ordinary nobleman (Woolf, Orlando, 2002, p. 115).

In this case, Orlando's dramatical change of clothes, from those of man to those of woman and the vice versa provides a sign about Orlando's ability to navigate and blend both genders styles and personalities, swinging back and forth between those womanly and manly mannerisms. After redressing her/himself in the customary form of a man, Orlando's attitudes, henceforth, switch rapidly to the masculine tact, as "Orlando swept her hat off [...] in the manner of a gallant [man] paying his addresses to a lady of fashion in a public place." (p. 131).

In addition to Orlando's status in the novel, Woolf's female character, the Russian princess Sasha is another important androgynous figure, whose sex has been completely disguised by the garments worn.

[A] figure, which, whether boy's or woman's, for the loose tunic and trousers of the Russian fashion served to disguise the sex, filled him with the highest curiosity. The person, whatever the name or sex, was about middle height, very slenderly fashioned, and dressed entirely in oyster-coloured velvet, trimmed with some unfamiliar greenish-coloured fur." (Woolf, Orlando, 2002, p. 32).

Orlando's first encounter with Sasha has been literally described in a series of uncertainties about the princess's sex. Similar to Orlando's case, Sasha is introduced to the reader as "figure " instead of using the appropriate indicator for her sex, as a female,

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denoting by then the complex identity of her character that clothes may portray. However, though Sasha's attire masks her real identity, in the reader's view she still perceived as a female character since the biographer has introduces her as a Russian princess.

Unlike the conventional image the majority of men have at the Elizabethan era about woman, Sasha's "unfamiliar" outfit resembles perfectly in a way or another man's fashion rather than of women's style. In contrast to her female counterparts, as a princess, Sasha embodies a dichotomy, projecting an image of herself that starkly contrasts with her authentic identity. Alongside her outlook, Sasha demonstrated abilities in skating have confused Orlando's mind for "...a boy it must be ... [since] no woman could skate with such speed and vigour ..." (p. 33).Despite of the Manifested expertise in skating, Orlando remains bound by convention to the impossibility for a woman to skate in such speed and vitality, as men are the only skilled one while women are mostly engaged in domestic pursuits.

Nevertheless, being in such a costume, fully dressed in manly trousers and highly covered by those loose tonics, challenging the most sacred feminine conventions, is another representation of a female mirroring male ambitions and traits, which are literally bounded by her look. Sasha, henceforth, "epitomizes the third alternative_ a third sex... (a third, androgynous sex) uniting the virtues of both power and beauty _that Orlando has been seeking." (Rado, 1997, p. 153).

In addition to Sasha's ambiguous sex, the biographer has alluded to her seductiveness that enriches Orlando's imagination. "But these details were obscured by the extraordinary seductiveness which issued from the whole person" (Woolf, Orlando, 2002, p. 32).According to Lisa Rado Sasha's seductiveness "...consists not in her sexual

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body, but in her transcendence of conventional categories” (1997, p. 153). It is then due to Sasha’ ambivalent identity , as an androgynous figure, that Orlando’s heart fall hopelessly in love with her, which may prove his androgynous nature as well .

Another pioneering dual character in the novel, which shows a perfect display of his both masculine and feminine traits, is the Archduchess/ Archduke Harriet/Harry of Romania. Through the different phases in the novel, the Archduchess/ Archduke has been depicted two coin the form of two contradictory characters, firstly as a woman then as a man. This manifestation of traits and character have been intricately intertwined with the Archduchess/ Archduke transformation of her /his attire. As a female character, the archduchess has been introduces to the reader as a “figure of a very tall lady in riding hood and mantle” (Woolf, Orlando, 2002, p. 74), trespassing Orlando’s property.

“Any other woman thus caught in a Lord’s private grounds would have been afraid; any other woman with that face, head-dress, and aspect would have thrown her mantilla across her shoulders to hide it. For this lady resembled nothing so much as a hare; a hare startled, but obdurate; a hare whose timidity is overcome by an immense and foolish audacity; a hare that sits upright and glowers at its pursuer with great, bulging eyes; with ears erect but quivering, with nose pointed, but twitching. This hare, moreover, was six feet high and wore a head-dress into the bargain of some antiquated kind which made her look still taller.” (Woolf, Orlando, 2002, p. 74).

Through the juxtaposition of some feminine and masculine traits related to the

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Archduchess, the writer alludes to the complex identity of her character, as she resembles a mosaic portrait wherein both genders stereotypical images blend and fuse. Besides this “grotesque physique” (Rado, 1997, p. 154) of the Archduchess/ Archduke that her/his appearance portray, her/his unstable behaviors suggest a condition of an ambivalent gender.

However, though the Archduchess/ Archduke queer style of dressing, wearing mainly multiple layers of those womanly garments seeking the impression of the feminine sex, her/his style failed to hide her/his physical features associated with her/his manly side. In spite of the reflection that her/his look project, Orlando still finds her/his manners inexplicable for a lady .Especially when “[she/he] asked him, with a proper, but somewhat clumsy curtsy, to forgive [her/his] intrusion ... but with such a cackle of nervous laughter, so much tee-heeing and haw-hawing that Orlando thought she must have escaped from a lunatic asylum” (Woolf, Orlando, 2002, p. 75).

With attention to her /his behaviors and way of speaking, it appears that the Archduchess/ Archduke personal identity is somehow detached from the projected image that Orlando perceives. By such a reference, the Archduchess/ Archduke depicts an ideal image of an androgynous character who embodies a distinctive gender fluidity .Challenging by then the traditional image of man and woman by offering the perfect blended character, whose physical appearance, attitude and behavior of both genders coexist in a harmony.

Ultimately, outfits that are representative of different characters or personas can further detach an individual from their biological sex or personal identity, creating gender ambiguity. In the narrative , Woolf has used clothes as a the main representative for her character's androgynous natures , allowing them by then to navigate and

reinterpret their fluidity and the complex identity that they have through a dynamic shift between manly and womanly garment. Regardless of the social expectations, clothing can serve as a powerful tool for self-expression and identity exploration. Through a wide variety of androgynous characters, Woolf has criticized the traditional conventions and those societal ways to identify and demonstrate one's own identity, conforming that the true identity may exceed those external demonstrators and appearances.

3.4 The Androgynous Mind in *Orlando*

Virginia Woolf's novel *Orlando* is an autobiographical novel of a nobleman who lived for centuries without ageing. The story describes the life and the adventures of the protagonist, exploring his introspective thinking about himself and the world around him seeking self-discovery through different situations. Woolf seek self-exploration through reflective prose, challenging traditional notions of gender, identity and the nature the human existence. In *Orlando*, Woolf employs introspective thinking in her characters, allowing her protagonist, Orlando, to unravel the layers of his identity and navigate the fluidity of existence.

3.4.1 Orlando before Sex Change

Virginia Woolf's *Orlando* represents a non-binary world where both sexes are represented in a harmony. The sexless background of the majority of characters prompts

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some questions about the way these characters do categorize and perceive themselves in their milieu. Shedding light by then on the most valuable processes of the mind and its implication on the self.

In the novel, Orlando's mind is described as a "roomy" one, full of contracted thoughts and ideas about himself and the external world. The protagonist mental state has been mainly connected with his natural love for "...solitary places and vast views..." where he can "...feel himself for ever and ever and ever alone" (22), "...counting, gazing and recognizing.." (23) the world around him. Thereupon; "thinking is precisely what Orlando is doing now" (Woolf, Orlando, 2002, p. 161).

Additionally, Orlando's frequent loneliness in nature has fostered, in a way or another, his mind processing, focusing mainly on the change occur around him. Another significant point that can be related to Orlando's love for nature is his constant search for the self, mainly by examining the observed changed occurred on nature through time change.

To the oak tree he tied [his heart] and as he lay there, gradually the flutter in and about him stilled itself; the little leaves hung, the deer stopped; the pale summer clouds stayed; his limbs grew heavy on the ground; and he lay so still that by degrees the deer stepped nearer and the rooks wheeled round him and the swallows dipped and circled and the dragonflies shot past, as if all the fertility and amorous activity of a summer's evening were woven web-like about his body. (Woolf, Orlando, 2002, p. 23).

Through this passage, the biographer alludes to the deer connection and relationship between Orlando and nature. By flinging himself under that oak tree,

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Orlando became part from nature, and that even his body melted with the ground, forming the perfect combination of unmatched qualities. With such a portrayal, the biographer reveals Orlando's desires to explore the fluid and the dynamic nature of his identity.

However, Orlando's constant concerns about his life pattern including his style of doing things make him experience, by then, the "differences in levels of self-focused attention [that may] deeply affect [his] behavior" (Morin, 2002, p. 02). Truly, his journey for self-discovery starts from the Elizabethan time when he starts visiting public pubs and taverns, meeting different people from different classes seeking self-knowledge. Woolf has alluded to Orlando's internal struggles, as he "... wrapped in a grey cloak" (p. 28), covering his body as well as his personality to discover other's reaction about his gender.

"The women were scarcely less bold in their speech and less free in their manner than the birds. They perched on his knee, flung their arms round his neck and, guessing that something out of the common lay hid beneath his duffle cloak, were quite as eager to come at the truth of the matter as Orlando himself" (p. 28)

Correspondingly, Orlando's journey towards self-awareness has been literally depicted through his internal dialogues and self-examination of his personal experiences and thoughts. However, Orlando's constant thinking of his past memories and images leads him into a reflective state about his nature in relation to some social norms bounded to his sex.

"...the memory of what he and his courtier friends used to talk about — a dog, a horse, a woman, a game of cards — seem brutish in the extreme. He

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bethought him with pride that he had always been called a scholar, and sneered at for his love of solitude and books. He had never been apt at pretty phrases. He would stand stock still, blush, and stride like a grenadier in a ladies' drawing-room. He had twice fallen, in sheer abstraction, from his horse. He had broken Lady Winchilsea's fan once while making a rhyme. Eagerly recalling these and other instances of his unfitness for the life of society, an ineffable hope, that all the turbulence of his youth, his clumsiness, his blushes, his long walks, and his love of the country proved that he himself belonged to the sacred race rather than to the noble..." (Woolf, Orlando, 2002, p. 58).

Orlando's deep navigation through his past memories, acts and behaviors, helped him to uncover some of his personality traits that may or may not belong to his current social state, as a male. Orlando's reflection about his past memories, henceforth, regain him a state of self-awareness through which he has got engaged into another phase of self-development. Orlando, by then, behave more consistently with his attitudes, reacts more strongly to social rejection and conforms less to his time social conventions and pressure (Morin, 2002, p. 02).

One of the major figures in the novel as well as the life of Orlando that fosters his genuine curiosity, as he got interested and intrigued, in learning more about the nature of his self, emotions and values is his lover Sasha. This Russian princess serves mainly as a catalyst for Orlando's introspective thinking, challenging him to question his assumption about love, desire and gender. Due to Sasha's physical appearance and her manly capacities of skating, she fosters Orlando's excessive thinking about her real gender, drawing by then multiple "Images, metaphors of the most extreme and

extravagant [that has perfectly] twined and twisted in his mind.”

As a result of his introspective thinking about Sasha's real identity whether a man or a woman Orlando shows a natural understanding of his integrated emotions and feelings towards the Russian skater. Though Sasha's appearances are similar to man's ones, Orlando still finds her ambiguous characteristics more seductive. As a matter of fact, Sasha's gender fluidity encourages Orlando to reflect more about the nature of his complex identity that may change his beliefs and perceptions about social expectations.

After all, Woolf representation of Sasha as an androgynous character fosters Orlando's understanding of the social imposed stereotypes related to each of the feminine and the masculine being, as well as the common belief of each sex role and identity, leading by then into a deep understanding of the possibility of blended identities.

3.4.2 Orlando after Sex Change

After that magical transformation in sex, Woolf representation of her dual character Orlando is being portrayed through her/his internal dialogues and conversations. In that “long looking-glass” Orlando has observed her/his new body showing “any signs of discomposure”, showing, thereupon, a total awareness of her/his new position. Henceforth, Orlando's reflection on the glass encourages her / his mind to navigate through her/his inner thoughts and emotions that may foster Orlando's perception of her /his new identity. As “...her memory then, went back through all the events of her past life without encountering any obstacle” (2002, p. 89).

By gazing in that glass , Orlando has been able to surf through his past life , re-evaluating the truth and the clarity of her/his present condition and physical appearance

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that the mirror project .Thereafter, Orlando get more insight and self-aware by confronting those ambiguous aspects that s/he has mostly ignored. According to Alain Morin in her research about the human introspective thinking, claims that:

High self-aware people ...[seem to] attend to themselves more; this enhanced self –knowledge in turn should lead to better psychological adjustment, since when you know who you are you can start defining what you really want to become and grow towards self-improvement and contentment. (Morin, 2002, p. 03).

In like manner, Orlando's "reflective mind" (2002, p. 90) fosters her/his understanding and acceptance of the viewed multifaceted nature of her/his self , allowing her/him to integrate diverse aspects of her/his personality without showing any conformity to social categorization. A condition that has been mainly represented through Orlando pleasure and acceptance with the change occurred in her/his body.

Another significant illustration of Orlando's reflective thinking is her/his poise and determination through the scene of death and decay around her/him in Turkey.

"Young, noble, beautiful, she had woken to find herself in a position than which we can conceive none more delicate for a young lady of rank. We should not have blamed her had she rung the bell, screamed, or fainted. But Orlando showed no such signs of perturbation.All her actions were deliberate in the extreme, and might indeed have been thought to show tokens of premeditation" (Woolf, Orlando, 2002, p. 90).

In that case, Orlando's positive reflection about the current situation demonstrates her dynamic identity that combines between a woman's body and the courage of a man. In addition to Orlando's fluid personality, her/his reaction on the scene of decay , showing no sign of discomposure or perturbation, suggests another form

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of her/his androgynous nature regarding her/his psychological state.

Moreover, during Orlando's way back to England, Woolf alludes to her androgynous protagonist's mental activity through a variety of memorial flash backs from Orlando's past life, examining her new position as a woman and criticizing, by then, some of the social standards and roles imposed on both genders. After Following the womanly fashion of the time, Orlando fall into a deep recognition of her position as "women are not (judging by [her] own short experience of the sex) obedient, chaste, scented, and exquisitely apparelled by nature. They can only attain these graces, without which they may enjoy none of the delights of life" (2002, p. 100). Then s/he "... remembered how, as a young man, she had insisted that women must be obedient, chaste, scented, and exquisitely apparelled" (2002, p. 100).

Besides Orlando's androgynous nature, as s/he experienced both sexes' lives, Orlando's mind, the other, seems to be haunted by two integrated souls, of a man and a woman. Henceforth, Orlando's perception of herself as well as her previous life changes by the time s/he starts reflecting about her personal history. Orlando gets involved into a deep reflection of her past and present event which allows her to explore the nature of her/his dynamic self in relation to social femininity and masculinity.

"...once I set foot on English soil. And I shall never be able to crack a man over the head, or tell him he lies in his teeth, or draw my sword and run him through the body, or sit among my peers, or wear a coronet, or walk in procession, or sentence a man to death, or lead an army, or prance down Whitehall on a charger, or wear seventy-two different medals on my breast. All I can do, once I set foot on English soil, is to pour out tea and ask my

lords how they like it. D'you take sugar? D'you take cream?" (Woolf, Orlando, 2002, p. 100)

However, in parallel with Orlando's thoughts, Woolf uses her character's inner thoughts and reflections to critic some of the social stereotypes and roles bounded by each sex and gender, and that woman are socially interlaced and defined in terms of their domestic chores and nurturing competences.

Orlando's internal conversation with herself, reflecting mainly on her emotions, recalling "... the feeling of indescribable pleasure with which she had first seen Sasha, hundreds of years ago." (p. 99), as a man and her navigation through those social expectations of womanhood, gains her insight about her fluid identity which fosters her relationship with others and change her perception about herself.

3.5 Conclusion

Ultimately, Woolf representation of the inner world of her character, introspecting mainly about her/his emotions, believes and values that Orlando has experienced along the novel, empowers her protagonist acceptance of her/his dual identity, blending by then both of his past manly features with her new womanly traits. Through introspection, individuals may delve into a deep reflective process about their thoughts and experiences, that may in a way or another clarify and foster their perception about themselves, leading into a more comprehensive understanding of one's identity hence, to and authentic representation of the self.

General Conclusion

General Conclusion

The entire sarcastic image about sexes that is witnessed in the present time it has been started thousands of years ago. This stereotypical pictorial starts when stories and myths of the procreation process have provided different mythologies and hypothesis about the human existence. This stories and unrecorded myths served as the only clue for the existence of two bipolar or dual foreparents.

However, different religious and cultural has indorsed on the existence of man then the creation of his second partner , in the form of a woman , leading mainly to the current social division of both man and woman. While others have denied this tent embracing by then the idea of the existence of another sex, typically the third sex. The mythology of the third sex has been mainly referred to as the coexistence of both those bipolar identities, namely man and woman into one complete form, indicating henceforth a new state of wholeness.

Thereafter, researchers have varied in the nature of this wholeness, some relating it with the biological condition while others define it as a new psychological state of the human mind. In other words this new condition of wholeness refers mainly to concept of androgyny as a new state of the human nature, where both man and woman principles blended. Androgyny as a new state of the human identity challenges those primarily traditional convention of man and woman. It introduces to the world a new state of the human identity, disturbing this rigid and static personality with a dynamic and fluid one.

Moreover, this wholeness touches not only the human personality traits but also the mind processing of the androgyne. It provides the individual with the ability to think widely about the nature of his/her identity, by navigating a full spectrum of

General Conclusion

experiences encompassing both sexes lives. Identically, androgynous individuals are generally categorized as ideal being with a better mental health in relation to other static identity holders.

In the literary landscape, the concept of androgyny has been mainly interwoven with the modernist writer, Virginia Woolf as the female representative of duality .Through a variety of writings, Virginia Woolf's *Orlando* (1928) has been considered as one of those extinguishable fictional biographies, through which Woolf mirrors her interests in androgyny. Woolf, henceforth, introduces to the reader the possibility of gender fluidity through a wide range of androgynous characters whose personalities and attitudes integrate both sexes' mannerisms.

Woolf's novel; *Orlando* serves as a satirical literary work through which Woolf has critics and challenges the social conventions related to both sexes. By creating a sexless world, Woolf demonstrates her characters integrated qualities where both manly and womanly traits coexist in harmony. Regardless of the social norms and stereotypes related to man and woman, Woolf's fluid figures defy the cultural image of both genders, projecting mainly a grotesque reflection of the self that celebrate duality.

In the light of the nature of the human self , Woolf provides to the reader a clear image of her personages inner dialogues and thoughts through which these characters have questions and examines their memories and life experiences . By such a demonstration of the psychological side of the human mind, Woolf alludes to the role of positive reflective thinking about the self in determining and understanding one's real identity, hence, the self.

Introspection by then plays a crucial role in fostering one's mental health, increasing mainly one's self awareness and knowledge .Thereupon, individuals with a

General Conclusion

regular self-examination of their thoughts, feelings and attitudes are highly categorized with a better understanding of their identity beyond social norms .Individuals with introspective thinking, henceforth, challenges by then the generalized idea of gender roles and stereotypes related to both man and woman, redefining by then each of masculine and feminine principles .

Ultimately, introspecting may significantly enhance and foster one sense of the self as well as the individual identity and the androgynous nature by promoting self-awareness and acceptance of one's complex inner world. Through self-examination individuals are totally engaged in a deep understanding of their multifaceted nature, integrating manly into diverse aspects of their personality without feeling confined to binary categories.

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الملخص:

يهدف هذا البحث إلى توضيح بعض المفاهيم التقليدية المتعلقة بالطبيعة البشرية، مع التركيز بشكل أساسي على تعقيد الهوية الإنسانية. يتتبع هذا العمل أصول الجنس البشري، من خلال البحث في بعض الأساطير والميثولوجيات المهمة التي خلقت وشكلت الصورة النمطية للرجل والمرأة بناءً على تلك العوامل الثقافية والاجتماعية والنفسية التي تشكل تجارب الأفراد، وتؤدي هذه الأساطير إلى عالم ثنائي يحكمه الرجل بينما لا تزال المرأة تعتبر كائنات أدنى. الهدف من هذا العمل هو دراسة الأندروجينية كحالة مركبة جديدة لهوية الأفراد، حيث تقدم بذلك حالة نفسية جديدة قد تتحدى العرف الاجتماعي للسمات الشخصية الثابتة.

الكلمات المفتاحية: الأندروجينية، الطبيعة البشرية، الهوية المركبة، الهوية الثابتة، الحالة النفسية.

Résumé :

Cette recherche vise à clarifier certains concepts conventionnels concernant la nature humaine, en se concentrant principalement sur la complexité de l'identité humaine. Ce travail remonte aux origines de la race humaine, en examinant certaines légendes et mythologies importantes qui ont créé et façonné l'image stéréotypée de l'homme et de la femme sur la base des facteurs culturels, sociaux et psychologiques qui façonnent les expériences des individus, et qui conduisent à un monde binaire gouverné par l'homme tandis que les femmes sont toujours considérées comme des êtres inférieurs. L'objectif de ce travail est d'étudier l'androgynie comme une nouvelle condition complexe de l'identité des individus, présentant ainsi un nouvel état psychologique susceptible de remettre en question la convention sociale des traits de personnalité statiques.

Mots-clés : Androgynie, nature humaine, identité complexe, identité statique, état psychologique.

Abstract:

This research aims to clarify some conventional concepts concerning the human nature, focusing mainly on the complexity of the human identity. This work traces back the origins of the human race, by looking through some important legends and mythologies that created and shaped the stereotypical image of man and woman based on those cultural, social, and psychological factors that shape individuals experiences. These mythologies leads into a binary world ruled by man while woman are still considered as inferior beings. The aim of this work is to study androgyny as a new complex condition of individuals' identity, presenting by then a new psychological state that may challenge the social convention of static personality traits.

Keywords: Androgyny, the human nature, complex identity, static identity, the psychological state.